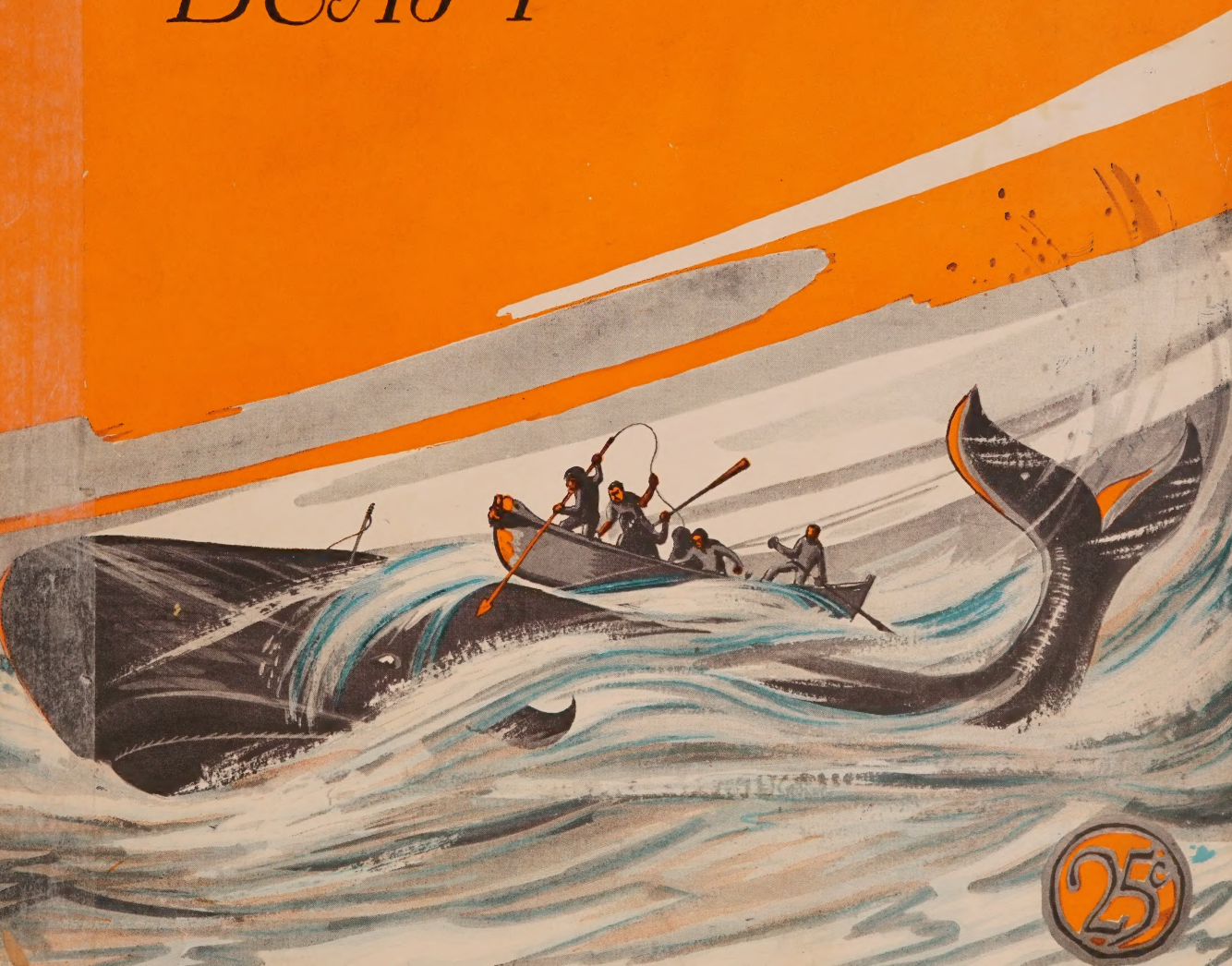
WARNER BROS.

Present

JOHN BARRYMORE

IN

"The SEA BEAST"



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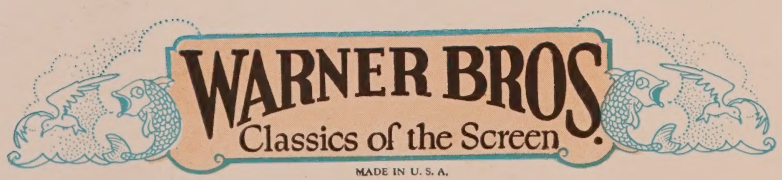
BY those who contributed to the production of John Barrymore's screen triumph, "The Sea Beast," to the amusement lovers of the world, who have acclaimed John Barrymore the greatest living actor, this book is dedicated.



MADE IN U. S. A.

"The SEA BEAST"

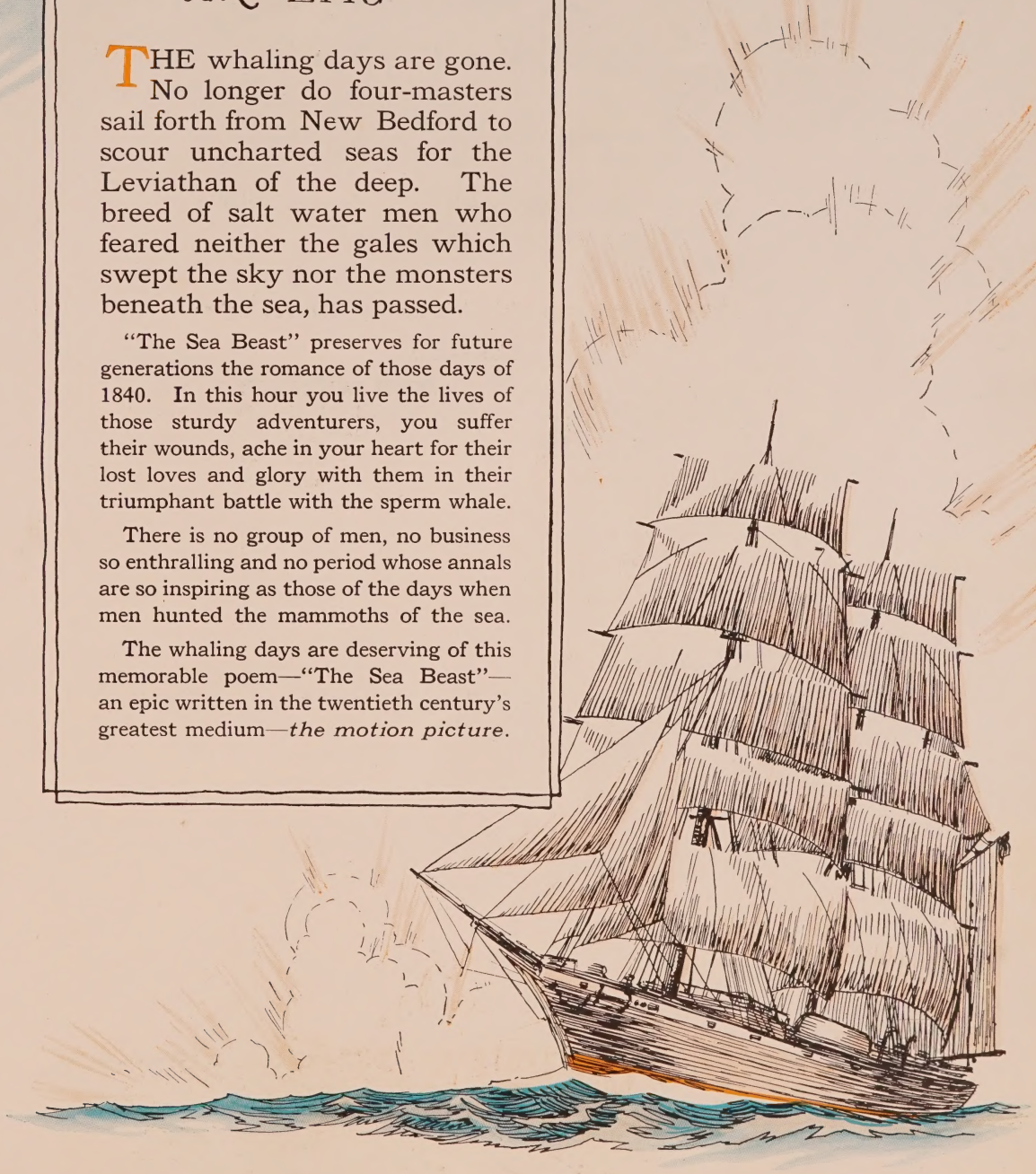
AN EPIC

THE whaling days are gone. No longer do four-masters sail forth from New Bedford to scour uncharted seas for the Leviathan of the deep. The breed of salt water men who feared neither the gales which swept the sky nor the monsters beneath the sea, has passed.

"The Sea Beast" preserves for future generations the romance of those days of 1840. In this hour you live the lives of those sturdy adventurers, you suffer their wounds, ache in your heart for their lost loves and glory with them in their triumphant battle with the sperm whale.

There is no group of men, no business so enthralling and no period whose annals are so inspiring as those of the days when men hunted the mammoths of the sea.

The whaling days are deserving of this memorable poem—"The Sea Beast"—an epic written in the twentieth century's greatest medium—*the motion picture*.



Warner Brothers Present

John Barrymore

in

"The Sea Beast"

From the novel, **"MOBY DICK"** by Herman Melville

Directed by Millard Webb

Adapted to the screen by Bess Meredyth

Titles adapted from Melville's text by Rupert Hughes

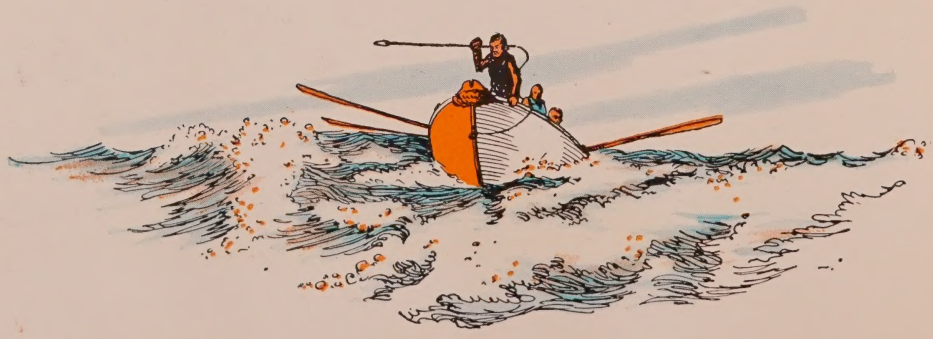
The Cast:

Ahab Ceeley	**JOHN BARRYMORE**
Esther Harper	DOLORES COSTELLO
Derek Ceeley	George O'Hara
Rev. John Harper	James O. Barrows
Queequeg	Sam Baker
Pip	Vadin Uranoff
Flask	Mike Donlin
Fedallah	Sojin
Perth	George Burrell
Sea Captain	Sam Allen
Stubbs	Frank Nelson
Mula	Mathilde Comont
Daggoo	Frank Hagney

Photography by Bryon Haskins and Lyman Broening.
Edited by H. P. Bretherton.
Art Directors: Louis Geib and Esdras Hartley.
Electrical effects by F. N. Murphy.
Assistant Directors: George Webster and Robert Webb.
Art Titles by Victor Vance.

Produced under the personal supervision of J. L. Warner and Bennie Zeidman.

A Warner Bros. Production



JOHN BARRYMORE

The World's Foremost Actor

JOHN BARRYMORE is more than a name; more than a personality; he is a world institution. He is more widely known among theatre-goers in all civilized countries than any other actor of the century. He achieved his world wide pre-eminence through his startling characterizations in motion pictures and today he stands as the world's greatest actor.

America has long known the adaptable versatility which marks his genius on both stage and screen. It remained for such an outstanding picture success as the Warner classic "Beau Brummel," to bring him before the vast theatre-going public of the world. Last year he added to his stage laurels by his appearance in London as "Hamlet" and all Europe applauded.

Other great actors of the stage have essayed motion pictures but the two mediums are far apart; only native genius may successfully leap from the foot-lights to the silent screen. This John Barrymore has done. Today his screen impersonations are more widely known and discussed than any other stage or screen successes. Where stage audiences are limited to thousands, millions see picture portrayals.

His interpretation of Captain Ahab in "The Sea Beast" lifts John Barrymore above every previous effort on the screen. In this role are those contrasting values which make for truly great acting. The shy, tender love of youth fires to passion beneath the soft moonlight of tropic nights; a gay heart with every promise of fulfilled happiness sails away; a sturdy man gives battle to the monster of the deep and is torn and crippled for life. Fear of pity ages this youth and when Fate mocks him into the belief that the girl he loves has been won by another, hate scorches his soul and desire for vengeance writes its hideous lines upon the face once lighted by love. Transition upon transition: youth and love and honest ambition; the terror of a soul struggling against the madness of revenge unsatisfied; and the escape of Ahab from his self made horror. Never was there such a role and never such an actor to play it!

The pedestal of Barrymore's popularity mounts higher with every production. John Barrymore is a world institution.

"The Sea Beast"

"Thar she blows! She b-l-o-w-s!"

Magic cry! Half a hundred sailor-men, salt water men, sturdy, hard-fisted men, instantly alert! A mile away a stream of water rises like a fountain from the crest of a living island. Boats are lowered. The chase of the whale, Leviathan of the deep, has begun.

IT was sailing day in New Bedford. "The Three Brothers," as fine a ship as ever cruised the uncharted sea in search of sperm whale, was waiting for the crest of the outgoing tide. The wharf was thronged. Gay crowds, who covered the ache of parting with laughter and kindly gibes at their fellows, colored the wharf. High beaver hats towered above pretty bonnets shading prettier faces.

Ahab Ceeley lingered at the far edge of the crowd. With him was Esther, the daughter of the Rev. John Harper, the missionary. "The Three Brothers" would be gone a full three years. And, there was much peril and danger to be faced by Ahab, the finest harpooner sailing out of New Bedford. Full knowing that within an hour pretty Esther's face would be only a memory, he was strangely silent. It was difficult to tell of his love. A timid soul was Ahab save when at the height of the chase after whales. Derek, his young brother, jeered at them both and neither Ahab nor Esther dreamed then that his jeers were any but good natured flings to hide his own sorrow at the parting with Ahab. Indeed as Ahab leaped from the wharf to the vessel as her lines were hauled in and she moved away under a caressing breeze and with the tide, Derek cried:

"Don't worry Ahab, I'll take care of Esther." Ahab rejoiced because in those last few minutes he had placed a ring upon his sweetheart's finger and she had promised to wait for him.

The Rev. Mr. Harper was assigned to the mission at Surabaya, Java, where later even that kindly old man was to admit that one could not win converts by preaching hell fire and brimstone to natives of a climate so hot! In time "The Three Brothers" put in at Surabaya. Ahab, gay in heart and with harpoon sticks in his soft cap—the insignia of those early-day "aces of the deep," found Esther in a pretty cottage, her eyes beaming her love for him. In the soft moonlight, their New England souls bewildered by the swooning fragrance of that tropic night, Ahab and Esther pledged their troth anew. At the end of his voyage they would wed.

Derek also had gone to Java, "to care for Esther," he had told Ahab, but although the younger brother had strived to win Esther's love, the girl had given no encouragement to him. When Derek saw that Esther's love for Ahab was unchanged he believed it was due to the glamor of Ahab's reputation as a harpooner, for Esther was fated to be the wife of a sailor-man. So he, too, signed with "The Three Brothers" to win a name equal to Ahab's.

A hundred leagues from Java the lookout sighted Moby Dick, that very white and famous and most deadly of all sea beasts who had attacked and slain unnumbered men. In the small boat bearing Ahab, eager to be at his game, was Derek as an oarsman. The white whale was crafty. It was no easy sailor's skill that brought the small boat to him with Ahab in the bow ready to launch the deadly harpoon. Ahab's seaman's javelin struck home, but even as he did, Moby Dick turned on the boat and Derek, while the other sailors pulled heartily to escape, rose quickly and so ingeniously tripped Ahab and hurled him into the water that neither Ahab nor his companions realized the treachery. Only Pip, the little hunchback, following the chase by telescope from the deck of "The Three Brothers," saw it.

Moby Dick sounded and when the small boat rescued Ahab from the swirling waters above the descending enemy of man, Moby Dick had taken toll. Ahab had lost a leg. He was to be as other daring whalers had become, a "peg leg" to be despised and pitied by his fellows.

The return to Java was a voyage of physical torture and heart agony for Ahab. The crew had cauterized the stump with white hot harpoon heads and "Chips," the carpenter had constructed for him a wooden leg. But this was as nothing to the insinuations by his brother Derek. Derek poisoned the pride of Ahab, remarked on the pity that Esther would feel, and emphasized how she had loved him before for his fine manliness. Could she help but pity him now, Derek asked. Pity! What a word to a man who had the pride of one who had won and who now must forever accept what was to be given to him! Ahab wanted no pity!

"The Three Brothers" put in and Derek knowing his brother's pride suggested that he go ashore ahead and prepare Esther, but Ahab would have none of that. He would face his own fate and would read for himself in Esther's eyes whether pity or love lived in them. Because he feared to face his fate, he remained hidden in his bunk forward while Esther who had gone to the pier to welcome him found only Derek and Derek told her that "Ahab wanted to primp up a bit!"

(Continued next page)

The Story in The Picture

When Ahab knocked on the door of the cottage that night, after suffering untold agony in his first attempt to wear the rudely constructed peg leg, he learned that Esther and her father had gone to the official ball given by the Governor. He did not know that a missionary's daughter could not decline so formal an invitation and he hastened as fast as he could to the mansion. There he caught a glimpse of the dancers. He would never dance again! But bravely he waited to read in Esther's eyes the answer to his query—love or pity?

Esther came. Gaily at first, then she almost stopped, so glad to her heart was the sight of him! Her hesitation seemed to Ahab to weigh against love. Her dear eyes lowered, a gasp of horror escaped her lips and she sank to her knees, her arms about his knees, and tears flooded her cheeks. Ahab himself could not have told what he had expected; but tears surely meant pity. It was pity and not love!

He escaped while poor Esther went for her bonnet and when she called in the garden for him he would not answer. Derek took her home and Ahab, knowing he had played a poor figure and not an honest one, went to the cottage. But the shadows on the window blinds mocked him and he saw what he thought was a kiss between Esther and Derek. He did not know that these were but shadows of fate which had brought the two pairs of lips together in silhouette although they never had touched. Esther had but pleaded with Derek to go and find Ahab. Ahab turned from the cottage and to the sea.

Therein somewhere roved the monster that was responsible for his lost love. Moby Dick! The White Whale! Upon him Ahab must wreak his vengeance!

As the years passed the gossip of whaler men all over the world was of Ahab Ceeley, a man insane, a cruel man, a skipper who had surrounded himself with an ungodly crew and who prayed to his Hate day after day that Fortune bring him once more face to face with Moby Dick.

But though the years turned their corners and Esther heard the stray gossip of this wild viking, she remained true to her heart's desire. With her father and Derek they sailed for New Bedford and home. The ship was storm swept and lost and Derek was sighted on the first clear day by "The Pequod," master, Captain Ahab Ceeley. It was in fear of that same storm that Pip, the hunchback, had told Ahab of Derek's treachery and when the storm-swept man was rescued and recognition came, Derek, fearful of the murder gleam in Ahab's eye, sprang upon him. Vengeance gave strength to Ahab and he tossed Derek back into the sea which had delivered him.

Again the storm and beyond a water spout binding together sea and sky like a column of marble. "Where water and sky meet, beyond lies Moby Dick," grinned Fedallah into Ahab's ear.

"Thar she blows! She b-l-o-o-w-s!" "It's Moby Dick!"

Ahab's wild cry of hate swept the deck and the sea beyond. That ungodly crew scrambled to obey his will. Boats were lowered and Ahab took his position in the bow of the foremost. As if he sensed an enemy whom he had deeply wronged, and wished to silence forever, Moby Dick rose. For a moment the huge head, thirty feet above the water line, stood like a rock suddenly spewed out of the sea. Ahab hurled the harpoon. It struck home; buried in the thick blubber; the spear point held fast.

As Ahab felt the spear point anchor in that mass of flesh, he flung himself overboard. He sank below the surface and came up, one arm hooked at the elbow over the harpoon line. Ahab hauled himself hand over hand along the rope anchored in the thick hide of his ancient enemy, and drew himself onto the beast of the sea. His hand sought another spear and with gigantic strength he drew it back and plunged it into his enemy. A grim laugh escaped the lips of Ahab. He seemed to revel in this moment; this instant of complete revenge against that which had cost him his love and his right to happiness.

A flood of red spurted out crimsoning the waters about these two who had met in final combat. Ahab pulled the spear from its strike and drove it back again. Then as Moby Dick dove beneath the surface Ahab swung from that ponderous head and kicked and swam and flung himself through the waters until Fedallah and Daggo drew him on board the small boat, while the line sagged as Moby Dick gave up in death and his great body rose slowly surfaceward a thing without evil, a dead thing to lie upon the bosom of the sea until Ahab's crew had finished with his great white body. Moby Dick was dead. Ahab was avenged.

Back on board "The Pequod," his vengeance satisfied, a strange calm began to possess the heart of Ahab. A vision of Esther came to him, her soft fingers touching lightly his eyes, eyes once more without the red of hate flecking them. A new kindness swept through the man who had been a man of vengeance. He ordered the ship put back. "We're going home," he shouted. He had heard of the loss of Esther's ship. There never would be a home for him.

But Fate had turned a charitable face and there in New Bedford in the Harper homestead, Esther, miraculously saved from the sea, awaited him.

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THE FAREWELL ~ AHAB OFF FOR A THREE YEAR'S CRUISE

THE GREAT MOMENT IN THE LIVES OF AHAB AND ESTHER

DEREK GLOATS OVER AHAB'S TORTURE

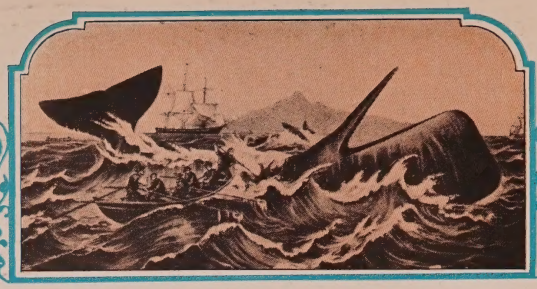
Scenes in "The Sea Beast" You Will Never Forget

An epic of whaling days! A picture that will live in memory so long as you live! A romance of the most adventuresome industry that ever engaged Americans! These photographs from this stupendous photoplay triumph you will want to treasure for after years. The story of "The Sea Beast" is an inspiration to American youth, a call to young men to conquer new fields as did those ancient sailormen of the hardy days.

HATE OF MOBY DICK BECOMES AHAB'S CREED

DEREK DEFENDS HIS TREACHERY

AHAB'S FIRST TASTE OF VENGEANCE



"MOBY DICK," *The Book* ~ ~"THE SEA BEAST," *The Picture*

THE whale remains the one living beast on land or beneath the sea about which floods the glamor of mystery. Man has learned little about the mightiest mammal. The whaling industry practically ceased so long ago as the early fifties. And, whaling men were neither scientists nor writers. Brief entries in ship logs recorded their daily adventures.

It remained for Herman Melville, writer of the immortal literary classic, "Moby Dick," to gather the most comprehensive available data concerning the Leviathan of the deep and to present it to the world in a thrilling novel of whaling days. Melville had lived the life of a sailorman aboard a whaler. And, he spent years of research in the great museums of the world and among the treasures of ancient manuscripts to learn about this great sea beast, which Rupert Hughes describes in a subtitle:

"Compared to the game (whales) they hunted, the mightiest land-beast was but a poodle dog; compared to the crush and crash of the sperm-whale flukes, the most direful blow of a mad elephant's trunk was a playful tap with a fan."

"The Sea Beast" is based upon the authentic facts gathered by the author of "Moby Dick." It is an adaptation of the novel and by following definitely the vast amount of authentic information concerning the habits of whales and the methods of their capture "The Sea Beast" becomes the only historically correct motion picture ever made of these mysterious beasts of the sea.

The vessel which is "The Pequod" in the picture is an old whaler found by the research staff and rigged accurately. Every piece of fighting paraphernalia used was obtained from old whaling men. It is in the attention to details that "The Sea Beast" rises above all other pictures of the time.

And from no other source could so much data be obtained concerning whales as from Herman Melville's masterpiece, a novel which has been read by millions in the sixty odd years since he wrote it. To have adapted Herman Melville's "Moby Dick" to the screen, following accurately his amazing descriptions of sailormen's battles with whales, is to present to other hundreds of millions who have been denied the pleasure of reading his book the romance of the whaling industry as it was when at its adventuresome height.

"Moby Dick" as great as is its human appeal lacked one element of heart interest—the love motif. Into the picture has been woven by the skilfull adapter the love story of Ahab, the tragedy of love he believed to have been lost to him and the hate he bore for Moby Dick, the white whale, who had crippled him and had made him a thing of pity instead of a man to be loved. The treachery of his brother Derek, who hurled him overboard into the teeth of Moby Dick in his first combat with the monster, and Derek's efforts to win Esther have clothed Melville's tragic figure of Ahab with sympathetic garments of a deeper hue.

None of the fearful suffering of a man who spends his life in search of vengeance is lost; Melville's mystic interpretation of the searing of a man's soul by his knowledge of his own impotency to conquer his enemy, Hate, has been strengthened by the motive of Ahab's love for Esther in the picturization.

To accomplish such a delicate task required not only intelligent scenario building but minds who revered Melville as the author of one of the greatest of all American novels. Warner Bros. summoned to this wizardry John Barrymore, the star, Millard Webb, the director, Bess Meredyth, the scenarist and Rupert Hughes, writer of screen titles. Here were gathered four who honored "Moby Dick" as a book and who felt themselves honored when set to the task of adding to the story the most wonderful heart appeal in all the world—the love motif.

Melville's classic in literature may be interpreted as an allegory, the parable of a man who was without forgiveness. A tragedy of a soul exploring that vast infinite about which only men and women may write as their own souls react to the greatness of human desires and wishes. The lesson of the allegory of "Moby Dick" is the lesson that teaches that vengeance is a will o' wisp of human hope; that forgiveness is the light that leads directly to the goal. These four brilliant minds set themselves to the task of presenting this in a form in which the lesson set forth might be understood by all, by all peoples of all nations. They have simplified the mysticism of Melville by weaving into his remarkable story a reason for his hate which every man and woman will understand—love of a good woman. There is no other motif which prompts man to so much endeavor.

"Moby Dick" is a classic in literature—"The Sea Beast" a classic of the screen.

Dolores Costello Wins Fame in Few Months

The most phenomenal rise to fame in motion pictures, an industry filled with records of astonishing achievements, is that of Dolores Costello, who at eighteen, plays the leading feminine role in "The Sea Beast" opposite John Barrymore.

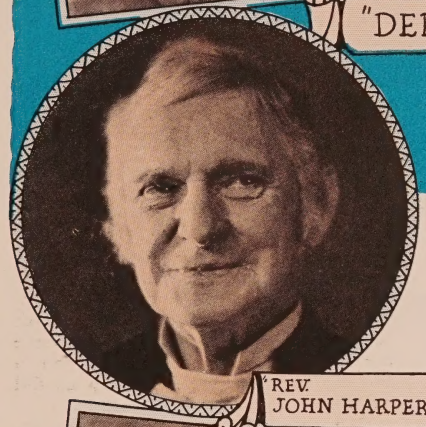
Miss Costello went to Hollywood as a modest extra girl. Three months later John Barrymore caught a glimpse of her on Warner Bros. studio lot.

The sweet unaffected beauty of Miss Costello fitted the role of Esther. Webb protested; the girl had had no experience, but Barrymore won his way and the choicest part that could fall to any girl, that of playing opposite the great Barrymore, was hers.

Our lassie we'll meet,
Oh, won't they be sweet,
When we get ashore today!

Characters in the Cast

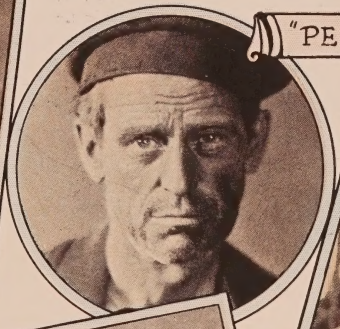
"DEREK"



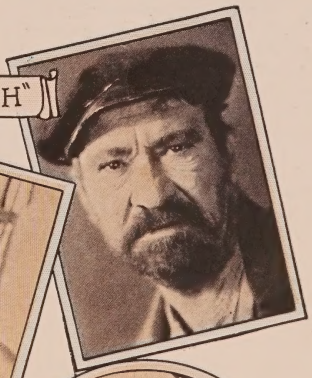
"REV. JOHN HARPER"

Dolores Costello *as* "Esther"

"FEDALLAH"

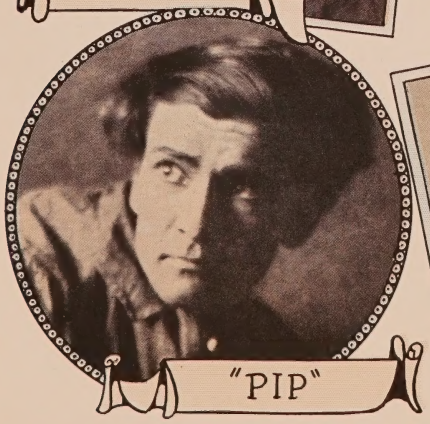


"PERTH"



"FLASH"

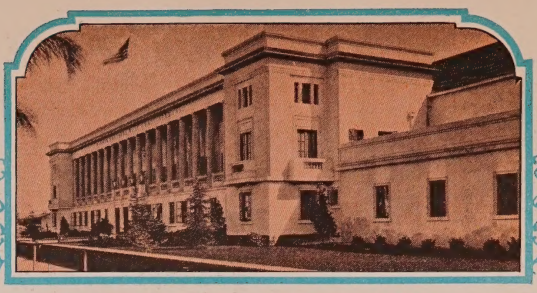
"QUEEQUEG"



"PIP"

"PEG LEG"

"TASHTEGO"



AN ARMY OF WORKERS BEHIND THE SCENES

TO make a super-production like "The Sea Beast" requires an army of men and women—an army comprising three trained battalions.

First, one division must spend months in research—to learn exactly what is required in preparation. No "props" can be made, no locations selected until it has finished its task.

Follow then the ship-builders, the town-makers, the costumers—the vast force of creators of atmosphere and constructors of environment, needed for the proper garbing of both characters and scenes.

Consider after these the diversified personnel in the picture itself: The crew of the ship, some of them appearing to justify the description, "scum," hurled at them by their not too considerate skipper. The crowds of hangers-on on the docks—representative townpeople and wharf rats mingling together. The hundreds of villagers—street crowds, the socially-elect at the reception and the grim-visaged habitues of the waterfront dives.

No wonder that for months the entire facilities of Warner Bros. West Coast Studios—Jack L. Warner, production chief, and Bennie Zeidman, his associate executive, in charge—had to be given over to "The Sea Beast." No wonder the employment of a legion of experts and of extras was made necessary.

Moby Dick the Sea Beast

He was 90 feet long and weighed 90 tons: as much as a herd of 180 one thousand pound steers.

His heart weighed 5,400 pounds.

His tongue weighed 4,900 pounds.

His sirloin steak weighed 36,000 pounds.

Three trolley cars could have been slipped into his hide without touching it.

He had circled the globe three times and carried in his skin more than a 100 broken harpoons.

Moby Dick was known to have towed a whaling vessel at a speed of more than 12 knots against the wind with all sails set.

This was the creature against which Ahab (John Barrymore) pitted his puny strength and conquered, only to be conquered himself in turn by a slip of a girl (Dolores Costello) back in the sleepy old town of New Bedford.

"Give me a rip-snorting story, one that's full of action and life," John Barrymore demanded when subjects for his latest picture were under discussion, and "Moby Dick" was chosen. As alluring as the old tales of the western frontier, are the stories of the whalers. Today the whaling vessel is as much of a memory as the prairie schooner is, and this meant a vast amount of research work.

"The Sea Beast" isn't a studio lot picture. The storm scenes were not made to order in a "tank." The mountainous waves that break over "The Pequod" of New Bedford, from stem to stern, are real waves; the torrential rain is real rain, and the furious blasts that drive it horizontally into the leathern faces of the crew of real sailors are blasts of a terrific storm wind actually encountered at sea.

Ninety-eight men, and everything in the way of "props" that might conceivably be needed, were crowded upon an old whaling ship, which was towed out to sea in the teeth of a furious gale one morning before dawn. It was a strange adventure, and a terrible one. Under gigantic seas the ship quivered and creaked and groaned.

The adventure, which more than once came perilously near developing into a tragedy for more than one of the ninety-eight, continued for eighteen days. When the vessel put into Los Angeles harbor again, both the craft and its human cargo were battered and bruised and worn. Probably no greater hardships ever had been endured in the making of a picture. These men had struggled through the greatest storm that land or sea ever committed to the screen. And John Barrymore had been in his element as the master of this hell ship, experiencing the hardest, most strenuous, work of his notable career.

There was romance in the selection of a man to direct this mighty picture. Millard Webb is one of the very youngest directorial geniuses in the movie world. Jack L. Warner, quick to recognize talent in a director as well as in an actor, decided upon Webb and the completed "Sea Beast" fully justifies his judgment. Bess Meredyth, who wrote the scenario, worked on location and in the studio just as strenuously as did the men.

Radio played its part in the production. Twelve loud-speakers, distributed over an area of seven acres, were used to transmit the commands of the director to two thousand "extras" on the Javanese village set. The commands of the director were thus transmitted all over the immense outdoor set at the same instant even though the players themselves could not see the director, nor he see his people.

But there were heart-aches, too. More than 600,000 feet of film was exposed in photographing "The Sea Beast." Ninety-eight per cent of this enormous footage had to be discarded. It was inevitable that there should not in every instance be entire agreement among star, director and scenarist as to just what best could be spared. Men and women who create are often unable to see all values in the same light. But again the spirit of co-operation in the Warner Studios proved supreme to individual wishes, and the fine continuity of action is the result.

Commanding such an enormous field exercises the wisdom and executive ability of an army general. Not only must the radio directions be clear and distinct but there must be lieutenants in every sector, ready to take the extras "over the top" and into the scene. These movements of bodies of men and women are timed to the second. There must be no delay; crowds must assemble at certain points at exact time and in the exposing of negative this becomes a question of seconds and not minutes. Millard Webb's arrangements for the handling of these scenes proved him to be gifted with those traits which make for a real army officer.

I hung my sister Sally,
And swung her in the galley,
So hang, boys! HANG!

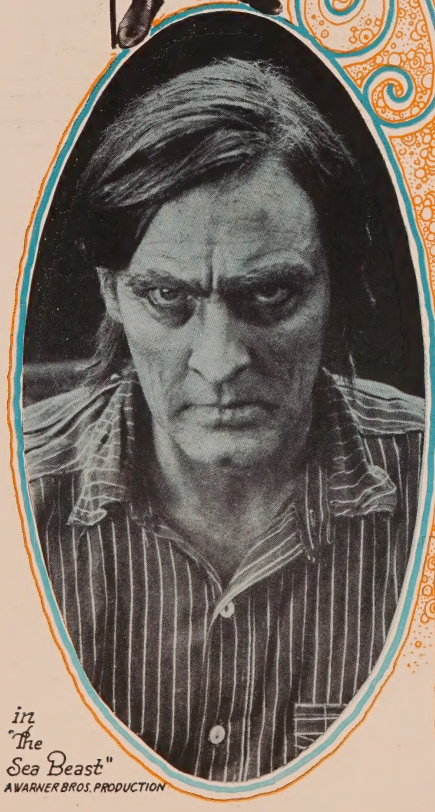
JOHN BARRYMORE *in* His Great Character Portrayals

"Beau Brummel"
A WARNER BROS. PRODUCTION

"Dr. Jekyl and Mr Hyde"
COURTESY OF PARAMOUNT

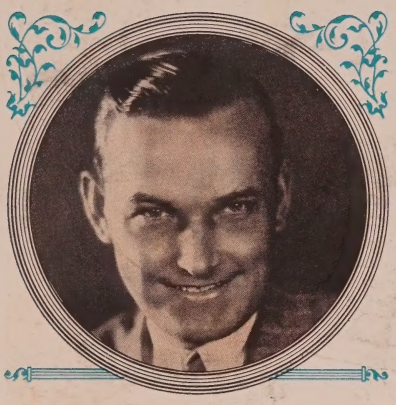
in "The Lotus Eaters"
COURTESY OF FIRST NATIONAL

"Hamlet"
COURTESY OF ARTHUR HOPKINS



in "The Sea Beast"
A WARNER BROS. PRODUCTION

Contributors to the Magnificence of "The Sea Beast"



Millard Webb

FROM extra on the lot to director of the foremost actor of the world in ten years! That is the surprising leap to fame accomplished by Millard Webb, director of "The Sea Beast." Born and bred in Kentucky in 1893, Webb began his career as a civil engineer. He was seriously injured in 1915 and went to Los Angeles to recuperate. Motion pictures appealed to his imagination and he became an extra under D. W. Griffith. Warner Bros. recognized Webb's ability and engaged him to adapt and co-direct "Brass." Collaborations on "Tiger Rose," "The Golden Cocoon" and "The Dark Swan" were followed by writing "The Marriage Vow" and "My Wife and I." He directed these last four pictures and was then selected to produce "The Sea Beast" with America's greatest actor in the star role.

Bess Meredyth

THE adaptation of Herman Melville's brilliant literary classic, "Moby Dick," was entrusted to Bess Meredyth. It was from her continuity that "The Sea Beast" was directed. There is no woman writing for the screen today who has contributed so much to genuine screen values as Bess Meredyth. Her good counsel and experience were summoned to Rome for the completion of "Ben Hur." Among her noted pictures are "Strangers of the Night," "The Famous Mrs. Fair," "The Dangerous Age" and "One Clear Call." Miss Meredyth wrote continuities for several prominent productions before the arrival of John Barrymore to make "The Sea Beast." Upon the completion of that she was assigned to "Don Juan," and is now working on the continuity of "The Tavern Knight" by Rafael Sabatini, which will be another Barrymore starring vehicle.

Rupert Hughes

NO modern writer has so completely responded to the demands of the screen as Rupert Hughes, whose novels are read by millions. In two decades Rupert Hughes has become one of the outstanding names in American literature. In addition, this remarkable man has written original scenarios and has directed his own stories. He knows to the minutest detail those intangible qualities known as "screen values." One of the most difficult tasks connected with a great picture is titling it. The writer of subtitles must be skilled in film editing. He must know what to write, and where to insert the title. Rupert Hughes was engaged to write the finished titles because in this art Hughes is a master. He stands supreme and his best work is in "The Sea Beast."

John Barrymore *will soon appear in* "Don Juan"

COMING!

The Greatest Lover of all time!

"DON JUAN"

A masterpiece based on Lord Byron's immortal poem

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